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more to be regretted, inasmuch as the love of music seems to have entered so fully into the composition of the Yorkshireman. Possibly Mr. Lancaster may have consulted the tastes of his countrymen in this compilation; and if so, we can only say he deserves every encouragement they can offer him, if only as a reward for his extreme care and musicianly skill.

Three Andantes for the Organ. Composed by Henry Smart.

AMONGST English composers for the king of instruments, Mr. Smart is decidedly *facile princeps*. The amount he has written may not be large, but it has always been of a high class. That he has not composed more extensively is a matter perhaps difficult to explain, and perhaps not; anyhow it is much to be deplored, and for two reasons. First, it is always to be regretted when valuable matter, be it metallic or mental, is locked up and unproductive. But it is doubly vexatious when in addition to this, the land is, so to speak, thirsting for the dissemination of the material in question. The application in this case is, here are we in England, with plenty of organs and organists, but with a terrible paucity of organ music (proper). There, on the other hand, is Mr. Smart (and one or two others) with a head full of the most beautiful thoughts, which only require to be set forth on paper and disseminated, to fill thousands of hearts with pleasure. And yet we comparatively seldom hear from him.

Still, seeing we *have* just heard, and to some advantage too, it would, perhaps, be wiser to leave off grumbling, and rather rejoice that the supply has not stopped altogether. Therefore, in pursuance of this resolution, we beg leave to state, that in the *Three Andantes* now under notice we have more reason than ever to be grateful to Mr. Smart for beautiful thoughts put together in a masterly style. Where all three are so equally good, it is almost impossible to make a comparative analysis without running this notice to an unreasonable length. We may say, however, that the first is, upon the whole, the best. The second displays the most careful writing; whilst the third, though decidedly the most taking of the three, is the least original. Altogether we most distinctly aver that we know no compositions of Mr. Smart's in which melody and harmony of the most charming character, is so well matched by musicianly skill, and a thorough knowledge of the resources of the instrument as in these three *Andantes*.

Three Hymn Tunes. Composed by Herbert Columbine.

If it be our duty to aid in the dissemination of that which is good, it is clearly incumbent on us to condemn that which is the reverse. Therefore no alternative is left us but to tell Mr. Columbine that his tunes exhibit an utter ignorance of the principles of harmony; and he cannot fail to bring upon himself much discredit by the publication of tunes which must be condemned by every honest musician.

Six Trios for Female Voices; with Pianoforte accompaniment. Composed by Giulio Roberti.

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| No. 1. <i>Recollection.</i> | No. 4. <i>Twilight.</i> |
| 2. <i>Peace.</i> | 5. <i>The Night.</i> |
| 3. <i>Fare thee well.</i> | 6. <i>Charming Valley.</i> |

THESE Trios are all written with an intimate knowledge of vocal effect; and there is a commendable desire to avoid the common-place, both in the voice-parts and accompaniment. No. 1 is somewhat eccentric in the opening phrases; and the alternation between minor and major, so frequently repeated, becomes tiresome. No. 2 is, in our opinion, by far the best of the set. The melody is simple, and cannot fail to please; and the part-writing is most effective. This Trio is in the purest style of composition for equal voices, and is destined, we believe, to become popular. No. 3 is a flowing melody in $\frac{3}{4}$ rhythm, where the voices are together almost throughout. There is little aiming at effect here; and, perhaps on that account, more effect is obtained than we have in No. 4, an "Ave Maria," which is somewhat laboured in construction. The phrase, in

F sharp minor, to the words "While swung the deep bell," does not seem to fit in kindly with the rest of the work; and the composer scarcely knows what to do, either with his voice or accompaniment, until the *cantabile* theme, in A major, comes to his relief. No. 5 is a charming Trio, full of life, and seeming to spring spontaneously from the words. Here the character given to the instrumental part is in true keeping with the general design. The return to the original subject, after the octave passages in the accompaniment, is extremely beautiful; and admirable, also, is the final phrase, where the voices die off in unison. No. 6 is light and cheerful; and the flowing semiquaver accompaniment with the melody has a good effect. On the whole, as we have already hinted, the composer has been most successful where he has attempted least; but the series of Trios will be an agreeable addition to the stock of part-music for female voices.

Sonate, für Pianoforte und Violine. Componirt von Agnes Zimmermann. Op. 16.

HERE we have a clearly defined and well-written Sonata, by a young artist who has already fairly won her way to public favour as a pianist of the highest class. The ambition of Miss Zimmermann in thus attempting to compete with the greatest composers in a work of such pretension, can only be excused by the evidence throughout her composition of the possession of constructive power and artistic aspiration which required greater scope for their due development than the small, but graceful, works which she has already produced for her instrument would allow. In the writing of this Sonata there is every indication of a sympathy with the best compositions of the class; and although we can nowhere discover imitation, a laudable desire to follow the highest models is observable in every movement. This is as it should be; for mere eccentricity, although often mistaken for genius, is in young writers usually the result of a desire to cover their want of it; and it will generally therefore be found that those composers who have in after years endeavoured to escape from form, are precisely those who have begun their career by strictly adhering to it. Miss Zimmermann commences her Sonata with a bold and well-marked subject, in D minor. The theme, which occurs in the relative major, first given to the pianoforte, and then to the Violin, is exceedingly graceful. This is repeated in D major, and afterwards in D minor; and we may here say that the writing of the violin part shows an intimate acquaintance with the true nature of the instrument; and the interweaving of the passages with the pianoforte may be also accepted as a proof that the composer has a thorough knowledge of effect. The *Scherzo*, in G minor, (followed by the *Trio*, in G major), is full of character; and well played by both performers, would be certain to delight a non-musical, as well as a musical, audience: the subject of the *Trio*, given to the violin, with holding notes for the pianoforte, is exceedingly melodious. The slow movement, although perhaps scarcely equal to the others, is graceful and well-written throughout for both instruments. The last movement is vigorous, and well sustained to the end. After an impassioned opening for the pianoforte, a very refined subject is given to the violin, in D minor; and a passage which shortly afterwards occurs, where the violin drops in octaves, against a melodious theme for the pianoforte, is remarkably original. A change into D major brings the Sonata to a most satisfactory conclusion. The composition is appropriately dedicated to Herr Joachim; and it may be hoped that during the coming season this eminent artist may show his sympathy with the composer by joining her in interpreting so highly meritorious a work before a public audience.

1. *My Golden Ship.* Song. Poetry by William Duthie.
2. *I sit alone.* Song. Poetry by William Duthie.
3. *In Spring Time.* Song.

Composed by Joseph Barnby.

Mr. Barnby is rapidly making his way as a song writer; and in the most legitimate manner, for, instead of appealing to the popular taste for vapid common-place, he writes